THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'79 **Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.** **Donation $2.** **Free coffee.** **For information call 586-8486.**

THURSDAY, MARCH 15

PARADISE SPY OR MY VACATION

DANA GORDON IN PERSON

Those who attended Dana Gordon's last show at the Cinematheque will remember the extreme breadth of subject matter and refined techniques of his earlier films. Presented here will be his recently completed feature-length film shot in Yucatan, PARADISE SPY, OR MY VACATION- "The film functions along two interdependent lines. On one the film is an exploration of the phenomena resulting from repetition. On the other the film is the presentation of a specific emotional climate - the filmmaker's at the moments of choosing shots and, usually immediately, acting on these choices...Though the visual material is illusionistic - it represents real space, objects and events - the film itself is abstract. It is a film in which the conceptual and formal concerns heighten the emotional and vice versa... In a way it is a blues... The effect is the result of the confluence of a systematic editing structure and completely 'subjective' camerawork that is very fluid, handheld during an emotionally heightened week in Yucatan." - D.G.

SUNDAY, MARCH 18

The Films of Barbara Latanzi and Michael Guccione

FILMMAKERS IN PERSON

Barbara Lattanzi and Michael Guccione are both recent imports from Chicago where the films on this program were made. These are strong works which greatly enrich the climate of cinematic art here on the West Coast.

Several of Lattanzi's films use various animation techniques including working directly on the film with various dyes and chemicals. They are definitely personal works which bring to mind the films of Robert Breer as possibly their closest antecedent, crisp and energetic. Her images are strong without a trace of cuteness which so many films made in this manner tend toward. Nor are they in the materialist self-referential tradition but "attempted envisionings of moral paradox." Our program will include:

The films of Barbara Lattanzi-

REMARKS THAT LED TO A SEP-AR-A-TION (1974) 8min.-An image struggles to maintain identity in the midst of flux, the 18 frame-changes per second that render it.

DANCING WITH JUST THE GUARD ITEMS & SOLUTION(1974) 3min. - A riddle of physically inscribed markings which become 'legible' only in the perceptual overlapping between frames.

" A " (1977) 3min. - A line travels between a geometric form and its inversion. The film ends with a coda-- the line re-emerges for an instant as a serpentine monster from out of the sea.

SKINS(1976) 7min. - The emulsion/hide and other suggestions of beastiality.

THE HEADLIGHT CHILDREN EXHUME THE SIFTER MOURNERS FOR YET ANOTHER PASSING (1977) 5min. - Allegory of technology of film as allegory of Memory.

METEOR, TROPHY, TABLET, THE TERRIBLE THUNDERS, PASSAGE (1976-78) 9min. - 5 short b&w films. Pinpoint light emanations which measure and map their space rather than illuminate it.

LEUTHA'S VALE (1978) 9min. - Based loosely on a poem by Wm. Blake, VISIONS OF THE DAUGHTERS OF ALBION. The film opens with constellating lights in form of messages -- among these stands Oothoon with a reflecting mirror in the vale. The mirror/heart goes thru a series of metamorphoses: mirror, to flower, to party light, to nebulous "star-birth".

The films of Michael Guccione:

IMMUTABLE (1974) - A preoccupation with Pauline eternity and beginning film editing principles.

IN LIVING MEMORY (1975) -Three stories based on an old concession booth found among the belongings of a deceased relative.

KINEMA (1977) - The first three letters are the decoding key to the film; kinships form: The type of family traits whose familiarity doesn't seem to exist when comparing physical geographics between say, parental/offspring or siblings.

CHICAGO (1978) - A nocturnal memoir of a metropolis and documentary with narrative tendencies.

AFTERNOON VISIT (1978) - The visitation becomes a sojourn and a theatrical treatment of a former residence.

Rob Yeo's FIVE ISLAND BOAT TOTEM

THURSDAY, MARCH 22

FIVE ISLAND BOAT TOTEM

ROB YEO IN PERSON

'Rob Yeo's FIVE ISLAND BOAT TOTEM after the first viewing impressed me as the most visually exciting film I had seen all year, so impressive are his use of the techniques of solarization, superimposition, matting & a few others I couldn't readily decipher. Where were those colors coming from? I had never seen such color in film before. The secret is that he does his own processing. As I sat and watched that film, I kept expecting it to get so lost in the technique that I would loose sight of the artist. That never happened. Too much to absorb in one viewing but what remains in my memory is a series of landscapes each of which becomes utterly transformed into a new world of enhightened color, each vision more intense and wonderful than the last until toward the end, the film resolves in slower and more languid shots." - C.V.

Willie Varela, photo by Ann Savino

SUNDAY, MARCH 25

MOONDANCE and Other Films

WILLIE VARELA IN PERSON

Willie Varela is a film artist/activist who has been holding down the fort (actually, holding it up) in El Paso Texas where he is Project Director for the Southwestern Alternate Media Project. He has chosen to work in the difficult medium of Super-8 accepting its limitations as well as its freedoms and has produced some of the freshest as well as accomplished in that format so far by a young filmmaker. His films are short, lyrical statements - visions from his living --family, friends and environs -- definitely in the tradition of Brakhage's songs. Several of his films have been featured here in the past and this is Varela's first visit here. Our program will include the following:

MOONDANCE I & II 8min.
GREEN LIGHT 4min.
XMAS NEEDLES 4min.
COLORED RAIN 2min.
BECKY'S EYE 4min.
DOWNTOWN EL PASO 1973 10min.
CACTUS DIARY, PART I (1971-74) 14min.
REEL NO. 3: FOUR FILMS BY WILLIE VARELA, includes TV PLAYLAND, MOVING FRAME MOUNTAIN, CLEAR STROBE PICTURE, and BENT LIGHT

THURSDAY, MARCH 29

DUB FILM and SOME ERTS

DOUG WENDT IN PERSON

'Humor is the immediate hooker in the films of Doug Wendt. But unlike most of the joke films which are really one-joke films, Doug Wendt's films continue to please upon repeated viewings. Even the humor works because his humor is based in the language of film in much the way the writings of Thurber, say, derive their humor from the language of words." - C.V.

Our program is as follows:

DUB FILM 4min. Music by Augustus Pablo. Off screen ssential images
SOME ERTS 11min. Transients, pathways & Montana mountains
PLUCKED 5min. work-out-of-progress Bite the apple, see the light and run for cover l
LEASHED 5min. silent and under control at all times
TIME OFFED 13min. urban robot observer/worker gets off & misspends leisure time til Armageddon
RON AMOK (D OG PARTY) 4min. Music by Clyde McCoy 6 pooch overview
MIDNIGHT TRAILER 3min. Special animation by Deeling Gregory
TWO SEGMENTS FROM DANCING SHADOW DIARY:
INDISPENSABLES 12min. Captured as indoctrinated youth
TRANSCRIBED TOXICOSIS 6min. Analyzed as toxified adult
PLANNED OBSOLESSONS 6min
EVIL & THE SNAKE 3min. Minimal flight into Snake River, Idaho
STAID POOT 3min. Music by Clyde McCoy
UP AND ATOM 3min. Music by Fletcher Henderson

SUNDAY, APRIL 1

FIVE SHORT WESTERN and Other Films

DAN PERZ IN PERSON

In addition to being an amazingly prolific filmmaker Dan Perz is a painter, photographer and a composer now working on his second album - his first album is played regularly before the films at the Cinematheque. This is his second one-man show here at the Cinematheque. Of his films, filmmaker David Gerstein has written, "Cowbells, motorboats, felttipped pens, optical discs, and printing gates make up some of Dan Perz' subject matter, presented from a special viewpoint of searching for the central core of his material, coupled with a gently whimsical attitude toward the film medium. Dan shows those perceptions, both visual and sonic, that we stumble over everyday unawares, and translates them into personalized selections for presentation to the rest of us." This program will include:

FIVE SHORT WESTERNS (1978) 30min.
COLLISIONS (1978) 15min.
RIGHTS (1975) 5min. Plus other films for the occasion

THURSDAY, APRIL 5

ASPARAGUS and Other Animations

SUZAN PITT IN PERSON

Chuck Kraemer, writing for The Real Paper, has described Suzan Pitt as "one of the best new American filmmakers in the medium. Kraning puts the handmade quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings. She plays jubilantly within that primitivism, stretching narrative rules in favor of visual experimentation and variety, studying a motion or a color or an object longer than 'good comic timing dictate, and flying in the face of animating rules of thumb - by drawing with chiaroscuro and letting the soft edges fall where they may from frame to frame. The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature."

Our program will include the following films:

OPERA (1976)
BOWL, THEATRE, GARDEN, MARBLE GAME (1970) 7min. - Four animated anecdotes and a squeaky violin - a selection of visual surprises.
CROCUS (1971) 7min.- "A charming seven-minute animated fantasy about sex and marriage and motherhood." - Saturday Review
WHITNEY COMMERCIAL (1973) 3min. - An animated film comissioned by the Whitney Museum, New York .
JEFFERSON CIRCUS SONGS (1973) 20min.- "alternates and sometimes combines life-size cardboard animations with live performances by children and the effect is entirely unified and delightful." Edgar Daniels
ASPARAGUS (1974-78) 19min. - A visual poem combining full cel animation with three-dimensional sets.

Amy Greenfield

SUNDAY, APRIL 8

Dance As Film

AMY GREENFIELD IN PERSON

"Ms. Greenfield is a seminal figure in the exploration of the recorded, moving image in collaboration with dance to create a completely new form. Her ambitious pieces combine perfromance for the camera, environmental situations, and the human body to investigate and redefine the dance in all of its formal and aesthetic aspects." - Karen Mooney, Global Village

"Her cinema pieces are almost painfully intimate...I am impressed by her curious poeticism...In BEACH, shot by Hilary Harris and Patricia Saunders, Greenfield and Ben Dolphin play in the surf, churning, rolling, splashing, lifting each other, and finally rolling in an embrace... The exuberant energy is infectious...In the well-known ELEMENT, Greenfield rolls and seethes and plunges in a field of mud, her hair, her face, her naked body not just slathered with mud but become part of it...She also displayed two holograms, made with the assistance of Hart Perry Jr...You walk around one hung on the wall, and in it Susan Emery slowly lifts her arm and twists her body and bends. She stops moving when you do. Your dancer. Deborah Jowitt, the Village Voice

THURSDAY, APRIL 12

NEW YORK EYE AND EAR CONTROL

MICHAEL SNOW IN PERSON

"All that survives entire of an epoch is its typical art form. For instance: painting(in all its enormity) comes to us intact from the New Stone Age.

"Film is surely the typical art of our time, whatever time that is. If the Lumieres are Lascaux, then we are, now, in the Early Historical Period of film. It is a time of invention.

"One of little more than a dozen inventors of film art is Michael Snow. His His work has already modified our perception of past film. Seen or unseen, it will affect the making & understanding of film in the future.

"This is an astounding situation. It is like knowing the name and address of the man who carved the Spinx." - Hollis Frampton

We are extremely fortunate to have Michael Snow in residence at the S.F. Art Institute this week and at the Pacific Film Archive next week. Our program at the Cinematheque will feature an early film, NEW YORK EYE AND EAR CONTROL (A WALKING WOMAN WORK) (1964), a slide/tape performance piece entitled A CASING SHELVED plus the final reel from his epic RAMEAU'S NEPHEW BY DIDEROT (THANX TO DENIS YOUNG) BY WILMA SCHOEN

FRIDAY, APRIL 13

OPEN SCREENING

Bring Your Own

All 16mm and Super 8 films welcomed.
Films must be presented at the door of the projection booth before 8:00.
Admission to this event is one dollar or one film.

Diana Barrie's MY VERSION OF THE FALL

SUNDAY, APRIL 15

MY VERSION OF THE FALL and Other Recent Films

DIANA BARRIE IN PERSON

LE MOIS DE FEVRIER for D

We burned by inches, mouths of light
In the fever of a sudden life;
Each one consumed in its desire,
We gave the ancient darkness small relief.

Outside, snow gathered from the night
As if some white, unreasoning mind
Covered the earth with immense wings
And there was a stillness, fierce as any wind.

Who gives us comfort is NO GOD
That suffers with heart, sees with eye:
She is a tiger - shining, adamant
Blind like fire - unknowable - a sea.

- 1979 by Pamela Barrie

Our program will feature the following films by Diana Barrie.

MY VERSION OF THE FALL (1978) - hand colored 35 mm. 16mm. print
BY SEA - photographed in California
W'LOO - photographed on a very clear day in Waterloo, Iowa. The walk from my apartment to the Cedar river.
THE LIVING OR DEAD TEST - "my first talkie."
LE MOIS DE FEVRIER - (dedicaed to Mr. Ex) - The virgin of Guadalupe meets the Serpent.

TUESDAY, WEDNESDAY, and THURSDAY, APRIL 17-19

S.F. Art Institute Film Festival

Palace of Fine Arts Theater

We have moved our regular Thursday show this week to Friday in order to encourage our patrons to attend the first annual San Francisco Art Institute film festival being held this Wednesday and Thursday, April 18 & 19 at the Palace of Fine Arts, 8:00 P.M.

Red Grooms in Hutton's N.Y. NEAR SLEEP FOR SASKIA

FRIDAY, APRIL 20

The Films of Peter Hutton

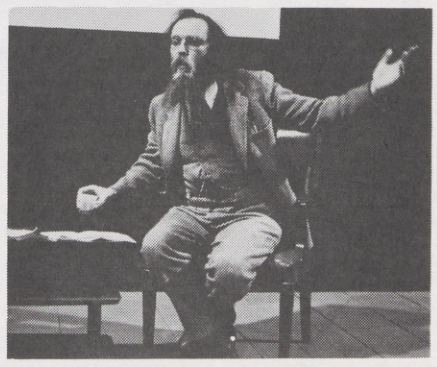
PETER HUTTON IN PERSON

Peter Hutton is that rare kind of avant-gardist whose films have the ability to be appreciated by any audience of almost any sensibility even those unused to the "difficult works" of this genre. Of his work, Mitch Tuchman of the L. A. Times has written, "Hutton is a person whose perception of the world is inescapably aesthetic. Any view, simple or complex, springs to life through its qualities of light, motion and coherence. For him there is neither ordinary nor extraordinary, and this puts him in the tradition of the earliest cinema, that of the Lumiere Brothers of Paris, whose cameras 'documented' thousands of short scenes: When the film ran out, the movie was finished. It was that simple.

"Hutton's cinema is a refining enterprise, aimed at determining what is essential to movies. Narrative, color and sound are obviously dispensable. Editing counts for little and ultimately motion itself is rejected. What remains is a photo animated by the gentelest breeze, as we are transported to the world of the 19th-century American landscape painters, alone on hills recording frontiers in uncivilized repose.

Yet this show is not 'for beginers only,' Hutton is known as a 'film-maker's film-maker' and his influence is stamped on the work of many popular avant-garde films." Our program will include:

JULY '71 IN SAN FRANCISCO, LIVING AT BEACH STREET, WORKING AT CANYON CINEMA, SWIMMING IN THE VALLEY OF THE MOON 35min.
NEW YORK NEAR SLEEP FOR SASKIA (1972) 10min.
IMAGES OF ASIAN MUSIC (ADIARY FROM LIFE 1973-74) 29min.
NEW YORK PORTRAITS (1977) 17min.
BOSTON FIRE (1979)



P. Adams Sitney by Bruce Neisler

SUNDAY, APRIL 22

Joseph Cornell: Poetry into Cinema

The Films of Joseph Cornell with
Film Theorist P. ADAMS SITNEY IN PERSON

This evening's program is the result of two fortunate occurances: the presence of P. Adams Sitney who is currently giving a series of lectures at the Pacific Film Archive and the recent availability for the first time of the films of Joseph Cornell through the auspices of Anthology Film archives in New York City. Joseph Cornell, who is best known for his collages & boxes, made most of his films in collaboration with Stan Brakhage, Rudy Burckhardt and Larry Jordan.

As a film Theorist, P. Adams Sitney has lectured extensively throughout this country on the entire history of cinema. In the sixties he travelled extensively in Europe and South America with several hours of American independent films. He is the author of VISIONARY FILM THE AMERICAN AVANT GARDE, a deeply personal and deliciously literate history of the avant garde cinema in America.

"Joseph Cornell describes the marginal area where the conscious and the unconscious meet. These are films which affirm a sustained present moment in which a quality of reminiscence is implicated. Frequently, they share the themes of his boxes and collages and make allusion in their titles or their imagery to Romantic and symbolist poetry, which has been a continual source of inspiration to him." P. Adams Sitney, VISIONARY FILM

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation for Art in Cinema/339 Head St./ San Francisco, CA 94132